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**WE
CARE.**

specialize in work with young peo-
ple who have dropped out of
school, schoolchildren, or
families.

Meltzer, who belongs to the
last category, has between 150
and 200 "files" to take care of —
many of them visible on her desk
or windowsill. She spends eight
hours every Wednesday receiving
a succession of clients in the office
she shares with another worker.
The rest of the week is spent on
home visits and arranging the
care of clients with other in-
stitutions — schools, hospitals, in-
stitutions for the handicapped,
National Insurance, etc.

Even when she sits in the office
doing paperwork, a head in-
evitably peers in at the door.
Sometimes an emergency. And
sometimes Mrs. D, whose laundry
won't dry, whose son (here at her
side) is sick and staying home
from school.

"We are all-purpose garbage
cans," Meltzer said. "Other in-
stitutions have definite laws
regarding their responsibilities.
We get the cast-offs they can't
help."

The present welfare law dates
from 1968. Discussion of a new bill
has begun in the Ministry and
related agencies, but the shaky
coalition will keep it from the
Knesset at least until after the
elections.)

The work is frustrating, drain-
ing, Meltzer continued. The policy
is unclear, the problems en-
trenched. The accomplishments
are few, though things — people —
do change.

MRS. D, in fashionable green cor-
duroy, had "something good to
tell for once," she said. She had
accepted the last of several
apartments offered her by Prazot.
She went to see it by herself,
reluctantly, and said okay. She
will pay about IL2,000 for the two-
room flat, then get a six-month
reprieve, and start regular, low
monthly payments.

Meltzer gave me some
background. Mrs. D was a
second-generation welfare client;
she had one son by a former hus-
band, and another by a "man-
about-town," since deceased. She
was used to stopping in at the
welfare office whenever there was
any responsibility to be taken —
or, last week, for instance, to com-
plain that the laundry wouldn't
dry in her apartment. The walls
were damp and it was raining.

Now, she was back, proud of
herself for making the decision,
though edgy about going through
with it. Meltzer told her she would
get a kitchen table and chairs
from the office — encouragement
in setting up a new home.

"EVERY DAY is different,"
Meltzer said. "And with ex-
perience, the diagnosis of a situa-
tion — like a crossword puzzle —
is a little easier." You do get feed-
back, and people are grateful for
help.

Meltzer has a liberal arts B.A.,
but no degree in social work. Like
about a third of the office's 40
social workers, she will have to
undergo training if she wants to
continue much longer. Just how
long can one do this work and
maintain emotional balance? She
isn't sure.

"All humanity has problems,
and you begin to see the same
ones among your friends. If you
continue in the field for many
years, it can disrupt your personal
life."

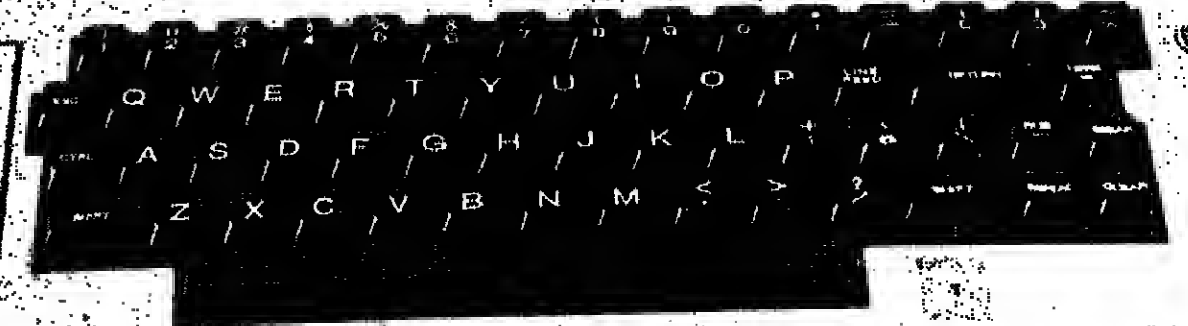
Success is ill-defined in this job.
The paperwork, though
necessary, abounds. What keeps
Simone Meltzer going is this:
"When you succeed, it's not with
paper, but with people." □

HIGHLIGHTS

From the consolidated statement of
condition as at December 31, 1976

	1976	1975	Change
	IL	IL	(%)
Total assets	36,808,923,148	26,179,811,448	+40.2
Deposits (including deposits for loan purposes)	30,752,124,461	20,960,100,840	+46.4
Cash and due from banks	14,192,519,479	9,278,718,842	+53.0
Loans	10,731,078,188	7,874,401,525	+36.3
Capital accounts	913,531,680	849,768,337	+7.5
Operating income before taxation	304,147,298	238,040,569	+28.2
Provision for taxation	150,801,253	152,713,853	+1.3
Net operating income	153,346,045	85,326,716	+78.1
Net income per share	10.96	9.40	+16.6

* Including Israel Discount Bank, Barclays Discount Bank, Mercantile
Bank of Israel, Israel Development and Mortgage Bank, Manplikim —
Discount Bank Issues Corporation and Israel Discount Trust Company,
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branches of the bank.



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THE BLACK ECONOMY totally distorted the functioning of the country's economy. Construction, the magnet and giant creator of black capital, was attracting more and more people — not workers, but agents and non-productive personnel.

Since a sub-contractor earned three or four times as much as a skilled worker, but paid only one-third the income tax, more and more sub-contractors and sub-sub-contractors entered the scene.

In 1963, 82,400 men worked in construction in Israel, but only 5,200 of them were self-employed. In 1969, 80,600 worked in the trade, but 14,700 were self-employed. In 1970, there were 81,300 construction workers, of whom 17,300 were independent; and in 1972 the respective figures were 125,400 and 24,100. (Arabs from the West Bank made up a large and steadily increasing proportion of this work force.)

But the number of flats being built rose very slightly during that 10-year period, despite the 50 per cent increase in workers and the increased use of modern and expensive mechanical equipment.

The profits rose at such a rate that no one seemed to care that productivity was decreasing. According to official figures, a four-storey building in the public sector that took 10-12 months to complete in 1967 took 18-20 months in 1974.

That year, the inflation rate rose to almost 80 per cent as a result of the Yom Kippur War. This was the year of victory for the black economy. Militarily, the IDF won the war; politically, the Arabs won; and economically, the black economy emerged triumphant.

The small amounts in tax that were collected from the millionaires were returned to them twofold in the form of concealed subsidies — cheap credit, subsidies disguised as decreases in salary, and differences in the rates of the index-linked bonds that the Government issued especially for the black financiers.

The revenue that the Government was not collecting as taxes was now being collected in the form of index-linked loans with an interest rate of 88 per cent.

In the summer of 1974, black finance officially celebrated its victory: the Government offered 5,500 flats for sale to young married couples, but only 700 couples signed up for them. These were mainly members of the second generation of black capital, because although the flats were subsidized by the state, they were still too highly priced for the rest of the population. The taxes paid by the workers were subsidizing reduced-rate flats for the children of tax-evaders.

This was the final consequence of the building of the Bar-Lev Line. Before it was constructed, building costs in Israel were among the lowest in the world; after its construction, they became the highest.

IN THE FISCAL YEAR 1973-74, the official national income was IL15. Of this, close to IL4.9b. was paid as income tax, IL2.1b. as national insurance, and approximately IL1.2b. as fees to associations and sick funds, and taxes to municipalities.

Therefore, the public was left with IL2.5b. If we add another IL3.6b. reaching individuals from abroad (even if this included large amounts of black money coming back to Israel in the form of "transfers of capital"), we get a disposable private income of

BLACK VICTORY

After the Yom Kippur War, tax-evasion amounted to IL20b., while only IL4.9b. was paid as income tax, writes BARUCH NADEL. In this third article on "black money," he continues his examination of the social and economic consequences of the construction of the Bar-Lev Line.



IL25.8b. How much of this was saved by the population?

The official figure for private savings in Israel that year (not including the very large amount of concealed savings) was IL13.7b. — 58 per cent of the available private income. If this were divided by the number of people in the country, each person should have saved IL4,100; an average family of five should have saved IL20,500 per month. This is a year when the available income of two-thirds of the providers in Israel did not even officially reach IL1,700 per month; in a year when the tax authorities determined that the available average income of the self-employed was IL1,400 per month.

In fact, the national income that year was not IL15b., as determined by the tax authorities and the Central Bureau of Statistics, but almost twice that. If we assume that the rate of personal savings reached 25 per cent in

Israel — and this is higher than the figure in Western countries — this would put the true national income at about IL55b. and not IL15b. But even this is a conservative figure, since there were diverse forms of personal "black" savings — such as the transfer of capital to foreign banks — which cannot be calculated from the official figures.

Twenty-four billion pounds in taxable income does not appear in any of our statistics. It includes the incomes of about 250,000 providers who were not listed at all with the tax authorities, and the black income of the listed self-employed who earned IL20,000 a month, but were assessed at IL4,200. It also includes the profits of the "small" textile manufacturers who were earning IL15,000 or IL20,000, and were assessed at a rate of IL800 per month.

Approximately how much tax evasion was there, then, in 1973-74?

On declared income: In Sweden, where taxes are lower than in Israel, 28-27 per cent of the GNP is collected in taxes. Using the same calculations for Israel, we find that while IL4.9b. was collected, an additional IL7b. should have been collected.

On undeclared income: On the IL24b. which was not reported to the tax authorities, income tax should have been charged at the rate of at least 50 per cent. Thus, IL12-14b. was not paid in taxes on "black money."

Thus, tax-evasion in 1973-74 totalled IL20b.

IF BEFORE THE 1968-69 fiscal year the tax authorities only collected about one-third of the amount required by law, then after the construction of the Bar-Lev Line they have been collecting less than one-quarter.

For all practical purposes, almost all the self-employed have been removed from the tax

network, and, according to my estimate, companies have been paying only half of what they should.

A number of wage-earners have also contributed to the black economy, some by working in part-time "black" jobs, and others through legal tax concessions — such as those granted to powerful groups of journalists, writers, lecturers, professors, and so on.

But there were always those who ground their teeth and paid the tax authorities in full, with money that would have paid for their children's high school education or new clothing.

In the recession year 1968-69, when the situation of the self-employed was relatively poor, they were still paying 23 per cent of the overall tax revenue (instead of the 66 per cent paid from 1948-1959).

In 1968-69, when the economy began to flourish as a result of the Six Day War and the enormous American grants, when construction increased and shops that handled imported goods sprouted like mushrooms, the self-employed paid only 20.7 per cent of the overall tax revenue in Israel.

In the year that the Bar-Lev Line was fortified, it decreased to 19.7 per cent, and in 1970-71, when black capital spread throughout the country and salaries were frozen by a "package deal," it decreased again to 18 per cent.

In 1972-73, the self-employed paid 18.2 per cent of the overall tax revenue; in 1973-74, 14 per cent, and in 1974-75, 12.5 per cent.

In those years the tax authorities finally determined that the average income of an earthworks contractor, a diamond merchant, a building contractor, a merchant on Tel Aviv's Allenby St., or an owner of a vegetable stand in the shuk, was lower than the average salary of a wage-earner.

In the fiscal year 1970-71, the national income officially rose by 17 per cent, but the revenue assessments of the self-employed rose by only 6.4 per cent; in 1971-72, the official national income rose by 28.2 per cent and that of the self-employed by 12.7 per cent; and in 1972-73 the figures were 25.7 per cent and 13.7 per cent.

INCOME TAX turned into a national joke, a joke which oppressed the majority of the wage-earners and the few honest self-employed, a joke which created tens of billions of "black" Israeli pounds annually, which led to increases in prices of flats, furniture, personal services, and certain foods, and turned tax-payers into amputees in a footrace against car-owners.

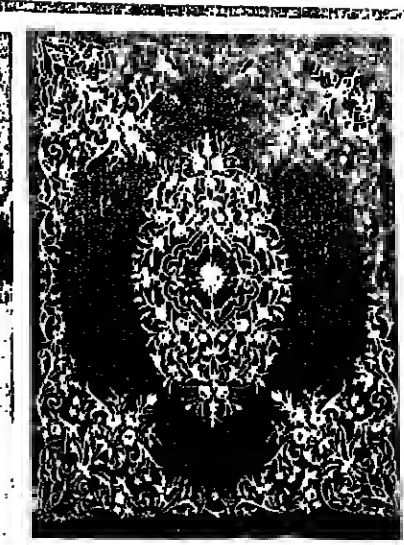
The economic and social gaps grew larger by the day. The worker was sinking, the middleman was rising, the manufacturer was having difficulties, the importer was becoming rich, the tax authorities were exploiting those who were useful to the economy, and ignoring those who were harmful to the economy.

The situation became so bad that the one-man battle I waged was sufficient to explode the conspiracy of silence on tax-evasion, and to bring about a fundamental reform in the tax laws and their enforcement.

But reforms in Israel have a strange tendency to further enmesh and perpetuate all the distortions they are supposed to eliminate. The Ben Shimon reform, and the total elimination of the "white economy" will be discussed in the fourth and last article of this series. □



Afghan Jew wearing silk "cool of many colours."



Gold-embroidered velvet bed-spread from Turkey, part of a Sephardi trousseau.



Traditional Moroccan wedding robe.

Israel: funds were always needed for "more pressing" requirements. Successive Ministers of Education as well as the Jewish Agency showed an interest in the Ethnography Department's "salvage ethnology," a concept coined 20 years ago, but did nothing to help.

Only recently has the Education Ministry raised its miserly annual research grant to IL50,000, a sum still less than half of what is needed to make minimum purchases and keep three half-time field workers employed. The current year's ethnology research has been kept afloat by the contributions of three businessmen, two of them Israelis, the third Swiss. The Jewish Memorial Foundation of New York gave the sums for the first push, but did not keep up its grants.

Nevertheless, salvage ethnology, carried out by the one-and-a-half curators allowed by the Israel Museum's budget, has already succeeded in preserving for posterity a picture of the life of the Jewish communities of Yemen, Bukhara and Morocco; and, to some extent, of Eastern Europe. The curators are now tackling Kurdistan, with Persia, Afghanistan and Turkey yet to be confronted.

"Jewish life in Morocco," the massive and utterly fascinating show mounted at the Israel Museum in 1973 (which also included valuable exhibits from international collections and museums), was a major cultural event and an eye-opener even for Israelis from North Africa, who viewed it with enormous pride. It also produced a magnificent catalogue, a scholarly work in itself. The show should have been a shot in the arm for "salvage ethnology," but somehow the department is still bereft of funds.

It also has no place to display its treasures, which are carefully wrapped, wound or folded in the store-rooms of the Museum. The Oriental costumes and jewellery are permanent display upstairs are

collections of Jewish ethnography to be had. Indeed, the Museum is performing a unique service to the Jewish people everywhere by building one. It began with a small nucleus comprising the Schocken Yeminite collection, put together by a non-Jew in the Thirties, and objects from Mordecai Narkiss's collection in the Bezalel Museum collection, as well as a major donation of North African items.

IS THERE such a thing as Jewish ethnography? Many of the treasures at the Museum are not Jewish at all: the criterion is whether they were part of Jewish life, whether they were used by Jews or made by them.

Judaica — Jewish ritual objects — are excluded from this research; enough material on them is already available.

Part of the ethnographer's problem is to locate the uses of his finds in time as well as in social and geographical space. Before 1950, a certain type of legging was worn only by Jewish girls in Sana'a, Yemen. It has now been enthusiastically adopted as the latest chic by Moslem girls there.

A wedding dress of a certain used exclusively by Moroccan Jews and displayed in the 1973 exhibition was found to be the remnant surviving example of court dresses last worn in Spain by non-Jews at the time of Ferdinand and Isabella. Recent research among the Kurdish community here has revealed that certain rugs were designed, woven and used exclusively by Jews.

THERE IS no research being done outside Israel into Jewish ethnography. There aren't even any curators in this field. The Museum's staff is self-taught and the curators perform a valuable service in training a small cadre of future curators — one man and three young women, who now do most of the field work.

Ideally, this should also include visits to countries of origin and international ethnological collec-

CULTURAL TIME-BOMB

Twenty-six years after the mass immigration of Oriental Jews to Israel, many of their artefacts are disappearing from circulation. Post Art Editor MEIR RONNEN visits the Ethnography Department of the Israel Museum and describes how a dedicated handful of people are fighting to locate and preserve these cultural treasures.

TWENTY-SIX years ago this winter, Israel's ma'abarot tent cities were filled with cold, miserable immigrants, the majority of them refugees from Moslem states. Often, the only bright spots in a grey expanse of mud were the colourful costumes worn by the men and women from North Africa, Yemen, Iraq, Kurdistan. Scattered around them were the handmade cooking utensils they had managed to bring with them.

These immigrants were sitting on an historical treasure-chest, a first-hand source for a little-explored subject: Jewish ethnography.

Twenty-six years later, many of these treasures have disappeared. What is worse, the people who actually made them, or who knew how they were made and for what they had been used in their community, are dying out. Their children and grandchildren, clad in T-shirts and jeans, know

less about their own family's cultural heritage and treasures than the handful of research workers at the Israel Museum. The Ethnography curator there estimates that in ten years' time, research will no longer be possible. The grandparents with the information will be dead.

Furthermore, their grandchildren are now affluent enough to be able to afford to keep their family heirlooms. If they do part with them, they ask exorbitant prices. A Kurdish-Jewish dress that might have been purchased for IL10 a few years ago is now offered to the Museum at IL5,000, and it is one of the last of its kind. Can the Museum refuse?

Most folk art has a charm missing from our mass-manufactured artefacts. The wisdom and collective talent of generations often results in objects of startling beauty: for instance, some

Kurdish-Jewish materials are, in colour and design, far superior to anything exhibited by contemporary artists in our commercial galleries.

But, as a result, the Museum's researcher often finds herself competing with private art collectors. David St., in Jerusalem's Old City, provides an example: small 19th century Palestinian Arab-broderies that sold for IL5 each in 1967 are now fetching IL2,000; while wall hangings from Bukhara and Kabul that went for IL500 three years ago now cost well over IL15,000. Arab merchants wove catalogues from the British Museum under your nose.

THE TICKING of this cultural time-bomb has long been heard at the Ethnography Department of the Israel Museum, but has been drowned out elsewhere, even in the board room of the Museum

only the tip of the iceberg and are offered for view as attractive art objects, not as ethnology with didactic documentation.

The Museum's master-plan calls for an ethnology pavilion, but it would cost nearly \$1m. to build. Money would also be needed for maintenance. But the research and purchasing programme is far more urgent.

Paradoxically, our national Museum has a wing for "neighbouring cultures" which have no relation to Jewish life, and is building a new youth wing so that an ethnographic wing for pre-Columbian, African and Oceanic arts can be installed. Of course a national museum needs such a wing, and the recent acquisition of a number of famous collections has been made conditional on their display (some of the donors also helped with funds).

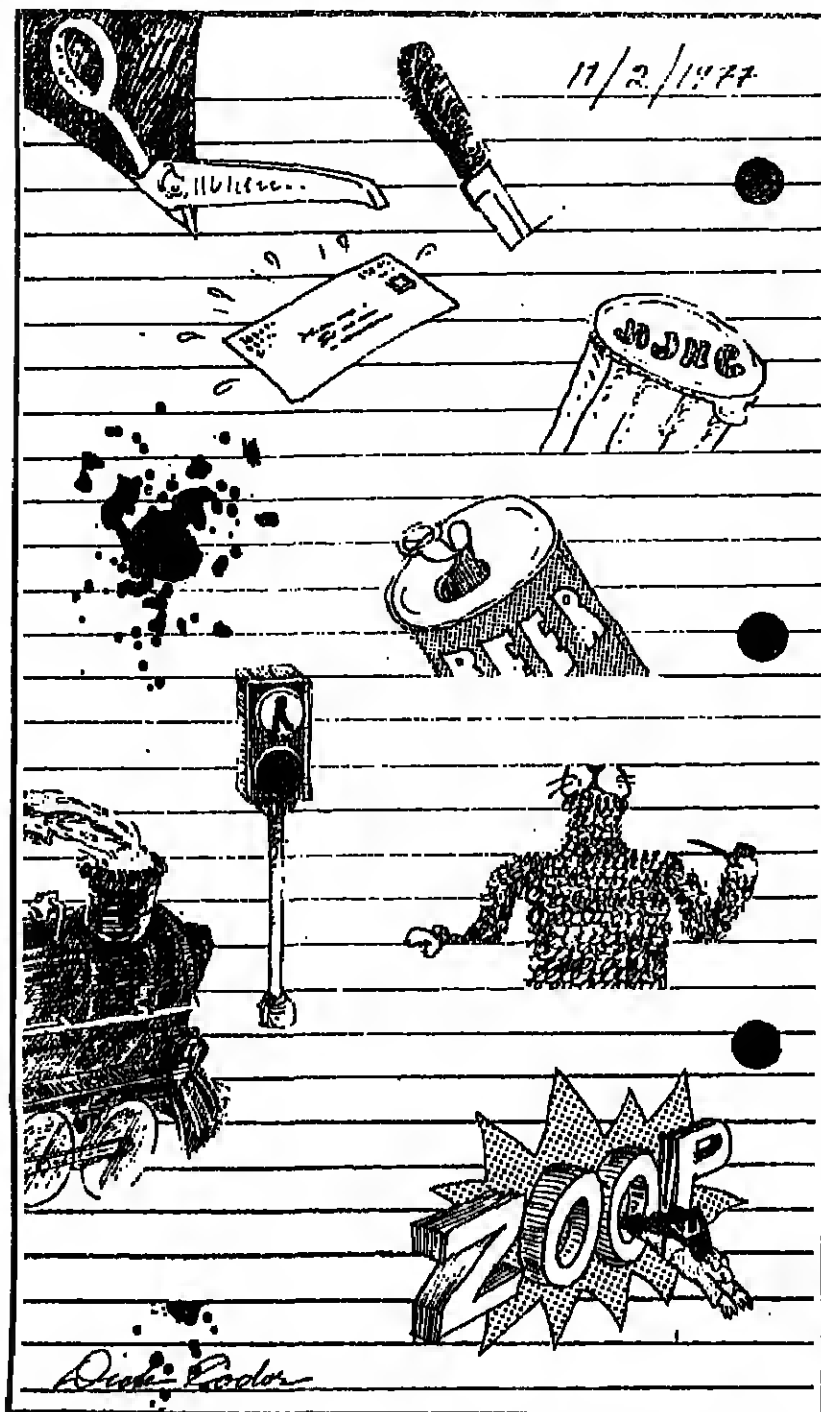
By comparison, there are no Jewish community. □



Museum field-worker participating in festivities at a Kurdish moshav.

لكن من الأصل

Education notes



Helga Dudman

REGISTRATION is now open for the following courses, a source announced yesterday.

Opnsing Air Letters.

Students accepted for this course will be asked to bring compass, serrated carving knife, glue, periscope, mirror block, and samples of dissected mail.

Emphasis will be on group-participation in developing perception by peering through side of envelope to decide whether the letter is to be sliced in thirds or in sixths.

Open-ended discussions will compare the American air letter with its Israeli counterpart, students to play the parts of these air-letters. They will devise playlets centring on such topics as: Is it better to be unable to glue the thing together (as in the un-gummed Israeli air letter) or to be on the receiving end and unable to open it up (as in the American model)?

How to Peel OK about Wearing your Sweater under your Shirt.

Intended for Old Timers, this course will grapple with the funny feelings often repressed by veteran prisoners when called upon to put their shirts on over their sweaters. Small discussion groups will analyse the "logic of flange" in putting on the lightweight garment over the heavier one, and

the "peeling problem" in modern life.

The emergence of the turtle-neck in casual-dynamic societies and the uncomfy bulkiness of turtles over shirt-collars will be demonstrated. Separation into men's and women's groups if requested by participants.

Crosslog the Street

For gifted pedestrians. Light athletics will be emphasized, in the form of group crossings at various intersections in Tel Aviv. Locomotions will include pedestrian crossings with various timings of the stop-lights. An end-of-term gala crossing will take place at Allenby near Rothschild, where traffic lights give pedestrians six seconds to cross. Practice runs for this event will be held throughout the year at such locations as the five-way intersection which marks the birth of Ibn Gvirol. Here, "real life" assignments will include such challenges as crossing Ibn Gvirol from the northwest to the northeast corner.

Skilled teachers will encourage students, employing psychodrama and rude shouts; to circumnavigate legally, i.e., from Point A south across Marmorek, timing wait with stopwatch as 200 cars flow past; then southeast across Yehuda Halevi, where whistling timeously will be optional during red light and another 200 cars; then east across Carlsbad, with selected reading and conversational English dur-

ing red light; and finally, fired out happily, into the sunset north across Marmorek to reach our goal, Point B, directly opposite A, on the other side of Ibn Gvirol. Outstanding students will be presented in President Knizir.

On completion of this course, students will receive a certificate entitling them to throw banana peels at cars parked on sidewalks. "Legally or illegally, it doesn't matter," said a spokesman spiritedly. "On some things, there is a higher law."

Any participant found taking the easy way out of crossing the street — i.e., getting into a car and driving around the block — will be disqualified.

Old ladies will not be accepted, unless they make a terrific fuss about how spiny they are, or have been recent members of Olympic track teams. For those not wishing to get back across the street by retracing the same devils route, special courses in guerrilla tactics and night crossings with full pack may be offered.

Art Circle

In response to tremendous demand, and as a result of enraged public opinion at the unfair admission extended to "Christo Wrappings," a series of neighbourhood demonstrations on wrapping your very own district in plastic.

"It is a national scandal that this New York Bulgarian gets all this money and newspaper coverage for wrapping the countryside in nylon, when we here have been pioneers in this art form," said the source agitatedly, throwing a nylon shopping bag out of the car window.

"Just look at the Negev, which we have made to bloom with dunams and dunams of plastic protective crop wrappings. Note the breathtaking Mobius-like intertwining of polyethylene conceptualism with rows of strawberry plants and gladioli. Note how the wind then blows them hither and thither, in mind-boggling formations of random post-socialist environmental confrontations."

Working with art trowel available in every courtyard, focus will be shown how to focus attention on towers of leben and yogurt containers, lying all about us unrevealed.

Beer cans are not really fair because of their questionable half-life. Students may package the Red Line and the Green Line, for export, and for credit, on condition that they maintain an attitude of reverence.

Students work of special merit will be exhibited and sold in intimate galleries in several hundred private homes in Zshala, Ramat Aviv, Neve Avivim and Afeke.

Special Course for Aliya Emisaries.

Since we have long been coexisting on a collection of empty and meaningless old clichés, this course will concentrate on building up a collection of empty and meaningless new clichés.

Students are asked to bring to the workshops any old committee, councils, ministries, agencies, authorities, and inter-ministerial bodies they may have lying around unused at home in their closets. Every effort will be made to return them at the end of the course.

Guest lecturers will include: opted directors from ZOO (Zionist Organization of Organizations), OOO (Organization of Overseas Zionists), and ZOOZ (Zionist Organization of Other Presidents). Light statistics will be served.

A diet of Worms

CALEB'S COLUMN
N. David Gross

NO, I AM NOT poaching on the preserves of my cultnorleophilist friend further down these pages, nor am I recommending un-pahulism as a life style, although I do like *lokschen* — and my sister does too. My headline refers to an assembly (or day's work, in the original meaning of the word in this context) held in the ancient Rhenish city known to the Romans as Borbetomagus. (You too can appear erudite if you have access to an early set of the *Encyclopaedia Britannica*, especially the eleventh edition.)

Worms has many claims to fame. It was the source of *Hebrumlich*, which some xenophiles say is, at its best, in some ways almost as good as the "hook" of *Rhishon*. It was the setting of some of the Nibelungenlied idylls. It was at one of the diets of Worms that a boomeranging ban was imposed on Luther, giving impetus to the Reformation and translation of the Bible into European languages. In Worms, in 1743, a highly unlikely alliance was forged between Britain, Austria and Sardinia — apparently important countries in those days. Can you imagine Callaghan, Kresky and who let that manages Sardinia these days? — trying to determine the fate of the world.

Worms also claims to have had the oldest Jewish settlement in Central Europe — at least as far back as the year 588. It was here that the unphilistic, gordian-knot-cutting Raah absorbed Talmud and where the saintly Meir Rothenburg was buried, 14 years after his death as a Prisoner of Zion.

Apart from the usual run-of-the-mill pogroms, expulsions, Crusader massacres, tooth-pulling, economic and physical

thumb-screwing and so on, the Jews of Worms were on fairly good terms with their neighbours. In fact there is an early legend which relates that the Worme Jews were against the crucifixion of Jesus of Nazareth. The messenger carrying their vote arrived at Jerusalem too late to be effective.

WHY I HAVE dug all this up now is that today is the anniversary of the secular calendar of a remarkable event in the history of the Jews of Europe.

On February 11, in the year 1201 (Cecil Roth gives the date) of Brunswick, the Wolf who was to become Holy Roman Emperor, laid siege to Worms. The Jews of the city joined their fellow burghers in armed defence. They obtained rabbinic sanction for this as it was a Sabbath day. This combatance, says Roth, shows "there was, as yet, no effective prejudice on either side (that is Christians and Jews, not Wormers and Wolfs) against the hearing of arms by Jews."

"As yet," writes the historian. I don't know when this particular prejudice came into being or how long it lasted but, as this paper noted a few days ago, the West German Defence Minister, Georg Leber, has stated that more Jews died in defence of their Fatherland in the First World War than in defence of the motherland in all of Israel's wars since 1948.

ONE LAST WORD on Worms: It is related that Ezra, at the time of the Return from the Babylonian Exile, wrote to the Jews of Worms to come and assist in the rebuilding of Jerusalem and the Holy Land. They responded. Early Zionists. When they thought the work was accomplished they returned home, taking with them some of the daughters of Zion, who were fruitful and created German Jewry. Early yordim. □

Salzboim's racket

Ephraim Kishon

WE ARE SITTING at my place, Ervinke and I, humming the Ivory Coast's national anthem under our breath, when as usual the phone goes suddenly and some guy asks is this the Stockyards, North. I say wrong number and hang up, but in a moment the phone rings again. Is this Stockyards, North. I tell the man tashly that no, this is not Stockyards, North but in a moment...

"Wall," says Ervinke, "that's no solution," and he picks up the receiver himself and says:

"Stockyards, North, here."

"Thank goodness," says the guy, "I want Mr. Salzboim, please."

"Salzboim?" says Ervinke, "He's no longer working for us." "Why, what happened?" "They got wise to him at last."

"No kidding?" "What did you expect?" says Ervinke, "You didn't think it could last for ever, did you?"

"You bet I didn't," says the other joyfully, "I could see it coming a mile off."

"Too smart for his own good he was," says Ervinke. "Now they've kicked out the whole bunch."

"What? Blau too?"

"Got a year."

"He did? Serve him right. I say, who did they take on instead?"

"Hozkel."

"Who's he?"

"That guy with the nose."

"Him! Think he's any better than Blau? Same lot."

"Don't I know it," says Ervinke, "I've no illusions on that score. Well, what else?"

"Nothing. Don't tell Hozkel I called."

"Sure."

ERVINKE replaces the receiver with calm satisfaction.

"Look here," I say to him, "Don't you think you went a bit far?"

Ervinke raises his eyebrows.

"You think only of yourself," he rebukes me. "If I say 'wrong number' once more he just gets mad and rings again. Whereas now, I've made his day. He'll be happy thinking how his friends have caught it at last, we'll have peace here, and Salzboim and his omeurs can also be thankful nobody's got onto them yet."

It's a wonderful thing, the telephone. What would Stockyards, North do without one?

Translated by Miriam Arad.

By arrangement with "Ma'ariv."

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

ABOVE AND BEYOND — Actor Oded Tzumi relates some of his mystical experiences and reads excerpts from famous plays and literary works. (Pargod Pookel Theatre, 94 Bezelel, Saturday and Thursday at 8.30 p.m.)

BEHIND THE MASK — Evening of marionette theatre and mime: "Billy Doll," written by Dennis Silt, with Hadas Orot and Hani Haliva. "The Meeting" with Tzvi Hapler. (Tzvi, 38 King George, tonight and Monday at 8.30 p.m.)

THE EMIGRANTS — About two men looking to the West, one with intellectual aspirations, the other with the idea of making money. (Khan, opposite Railway Station, Monday and Tuesday at 8.30 p.m.)

EQUUS — Peter Shaffer's famous play about the boy who gouged out the eyes of five horses, here after fabulous success at the world. The staging by British director Peter James falls to generate the passion without which the play has little meaning. (Jerusalem Theatre, Sunday)

THE IDIOT — The Khan Theatre's production based on the book by Dostoyevsky. Translated and adapted by Ilan Ronen. (Beit Ha'am, 11 Bezelel, Wednesday at 8.30 p.m.)

PLAY: SOUVENIRS FROM A FAMILY ALBUM — The Khan's new production directed by Hillel Me'eman (a tribute to the late actor Nopahl Yavin who wrote the script). Social satire with Israeli comic elements. (Khan, opposite Railway Station, Saturday and Thursday at 8.30 p.m.)

TEMPORARY WEDDING — Comedy by the Khan Theatre, with Dany Amzal. (Binyamin Hozema, 5th floor, Saturday at 8 p.m.)

VARIATIONS ON THE LONELINESS OF WOMAN — By Yisrael Chevreton. With Carmel Gai and Vardo Ben-Khor. (Tzvi, 38 King George, Saturday and Thursday at 8 p.m.)

WHO'S AFRAID OF VIRGINIA WOOLF — A revival of Heblmoh's great hit of several years back, with same cast, same director, Hy Kalus. Miriam Zohar plays the masochistic bitch, and Misha Aharonov her hapless professor-husband. (Jerusalem Theatre, Monday, Wednesday and Thursday at 8 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II war profiteers, produced by the Khan Theatre. (Cameri, 101 Dizengoff, Sunday at 8.30 p.m.; Tuesday at 4 p.m.)

CARDS — Pantomime presented by the Hala Theatre. (Tzvi, 38 King George, Tuesday at 8.30 p.m.)

COME BACK LITTLE SIBERIA — A Lithuanian production of William Inge's play, directed by Binyamin Zemah. (Nahmani Hall, 4 Nahmani, Sunday at 8.30 p.m.; Beit Hahayal, Weissmann and Pinsky, Tuesday at 8.30 p.m.)

THE EMIGRANTS — (Tzvi, 38 King George, Thursday at 8.30 p.m.)

THE IDIOT — (Nahmani Hall, 4 Nahmani, Saturday at 8.30 p.m.)

THE ITALIAN STRAW HAT — A hilarious, musical French farce moving at dizzying speed, with dazzling set and costumes, guaranteed to keep everyone in stitches. A Heblmoh Theatre production. (Heblmoh's Large Hall, Saturday, Sunday, Wednesday and Thursday)

MOONCHILDREN — A group of American students in the 1940s, approaching the end of their course, wonder what the next stage in their lives will be. A Cameri Theatre production. (Cameri, 101 Dizengoff, Saturday)

THE NIGHT OF THE TWENTIETH — A Heblmoh Theatre production about the origins of the Hahashmit. (Tzvi, 38 King George, Saturday at 8.30 p.m. and 10 p.m.)

OTHERWISE ENGAGED

Simon Gray. Directed by Hy Kalus. (Cameri, 101 Dizengoff, Monday through Thursday)

PLAY: SOUVENIRS FROM A FAMILY ALBUM — (Tzvi, 38 King George, Sunday at 8.30 p.m.)

RICHARD III — Shakespeare's historical play produced by the Heblmoh Theatre. (Heblmoh's Large Hall, Monday and Tuesday)

THE SEVENTH SEAL — By Ingmar Bergman, translated by Amira Polan and directed by Simha Factor. Performed by the Alternative Group. (Tzvi, 38 King George, Monday at 9 p.m.)

THE TRAVELLING POST — Heblmoh Theatre production. (Heblmoh's Large Hall, Saturday)

WHO'S AFRAID OF VIRGINIA WOOLF — (Heblmoh's Large Hall, Saturday)

ALL MY SONS — (Shevit Theatre, 3 Hapori, Thursday)

BORN YESTERDAY — The Hala Municipal Theatre's new production of Garson Kanin's play set in a plush Washington hotel in 1940, about a materialistic rogue who becomes a millionaire. (Hala Municipal Theatre, 30 Pover, Saturday through Thursday at 8.30 p.m.)

AN ISRAELI IN AMERICA — Satirical comedy written by Elie Segal about an Israeli seeking his fortune in America, with Ya'acov Bode, Oshai Levi, Koshel Dayan, Shmuel Kolderson, Marisa Rosati and Avi Hoffman. Produced by the Lilith Theatre. (Shevit Theatre, 3 Hapori, Saturday at 9 p.m.)

MIXED UP WORLD — Pantomime with Dani Lotat. (Lilith Theatre, Beit Hahashmit, tonight at 9.30)

TWELFTH NIGHT — (Beit Hahayal, Saturday at 8.30 p.m.)

OTHER TOWNS

COME BACK LITTLE SIBERIA — (Dishon, Saturday at 8.30 p.m.)

EQUUS — (Kiryat Gat, Monday)

THE HOUSE OF BERNARDA ALBA — Becherbe Theatre's production of Lorca's stark drama about five noble virgins shut up in the home of their mother, in an impressive production by newsmen Yoram Faltz, Hachaba, Beit Ha'am, Saturday and Sunday

KEIZA — The word means running amuck and the play is about the lives and problems of Israeli children. Produced by the Hala Theatre. (Ma'arot, Sunday; Yifat, Monday and Tuesday; Olval Haim, Wednesday at 8.30 p.m.)

POPPER — Hachaba's new play has all the same characters and situations as his previous ones, but is pure fun. The exponent of the tragic absurdity of life here seems to be playing a joke on himself. Produced by the Hala Theatre. (Kiryat Vitha, Beit Ha'am, Wednesday at 8.30 p.m.)

SERVANT OF TWO MASTERS — Commedia Dell'Arte by Goldoni, produced by the Hala Theatre. (Aere, Mahane Netesh, Sunday at 8.30 p.m.)

TEMPORARY WEDDING — (Becherbe, Chan, tonight at 8)

TWELFTH NIGHT — (Elin Hachofel, Sunday at 9.15; Yagur, Yed Lebatim, Wednesday at 9 p.m.)

WHO'S AFRAID OF VIRGINIA WOOLF — (Kiryat Yam, Sunday)

THE ZOO STORY — Edward Albee's early short play in which a social outcast wrests revenge on a well-settled member of the middle class. Produced by the Becherbe Theatre. (Becherbe, Beit Ha'am, Monday)



Left to right, Laurence Olivier, Dustin Hoffman and Roy Scheider in John Schlesinger's thriller 'Marathon Man.'

ENTERTAINMENT

Jerusalem

ADAM AND HAVAI — Musical comedy by Yonatan Gefan. (Beit Ha'am, 11 Bezelel, Monday at 8.30 p.m.)

EVENING OF JAZZ — Dany Gottfried, piano, Aaron Kaminsky, drums, Victor Pinter, bass. (Pargod Pookel Theatre, 94 Bezelel, Wednesday at 8.30 p.m.)

KACASHASH HAHIVER FESTIVAL — Jokes and skits with the Hachaba Hahiver comedy trio. (Beit Ha'am, 11 Bezelel, Saturday)

ISRAELI FOLKLORE — With the Hora Dance group. (Khan, opposite Railway Station, Wednesday at 9 p.m.)

MUSICARE — Singers and musicians from around the world. (Tzvi, 38 King George, Wednesday at 9 p.m.)

PEOPLE LIKE TO SING — With Arik Eshalein, Yosi Reicher, Ephraim Shafir, Asier Shamir, Shlomo Idor and the Netanya Orchestra. (Shvilyand Ha'oma, Saturday at 9 p.m.)

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EVENING WITH ARIK LAVIE — Songs and entertainment. (Beit Dor Theatre, 30 Ibn Gvirol, Saturday)

HAVA ALBERSTEIN — Sings songs and plays her guitar. (Tzvi, 38 King George, tonight at 9)

LA BOHEME — Avi Toledano sings the songs of Charles Aznavour. (Ohal, Beit Arlosoroff, 8 Bezelel, Wednesday at 8.30 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Oded Yagil, written by Dan Almog, Dani Raviv, Yosi Shvach, Dudu Topaz and Yonatan Gefan. (Ohal, Beit Arlosoroff, 8 Bezelel, Monday at 9 p.m.)

THE SHEMET GROUP — Modern and popular music. (Tzvi, 38 King George, tonight at midnight)

THAT'S ENTERTAINMENT — With Illy Gottitzky, Yona Atari, Niro Rabinovich and Sassy Koshet. (Beit Hahayal, Weissmann and Pinsky, Saturday and Wednesday)

WALL TO WALL LAUGHTER — Musical satire on Israeli society. Produced by the Time Theatre. (Beit Hahashmit, Monday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. (Elin Hachofel, YAMA Auditorium, King David St., Saturday at 8.30 p.m.)

HELLO SONG — With Shlomo Artzi. (Technon, tonight at midnight)

LA BOHEME — (Shavit Theatre, 3 Hapori, tonight at 8.30)

MY COUNTRY, I'VE RIDICULED YOU — (Kiryat Haim, Beit Ha'am, Saturday at 9.15 p.m.; Ashdod, Ashdod Theatre, Wednesday at 8.30 p.m.; Nahariya, Sharon, Thursday at 8.30 p.m.)

PEOPLE LIKE TO SING — (Ayalot Hahasher, Wednesday at 7 p.m. and 9.30 p.m.)

THAT'S ENTERTAINMENT — (Ramat Gosa, Orde, tonight)

WALL TO WALL LAUGHTER — (Nahariya, Hah, tonight at 8.30; Netanya, Eshet, Sunday at 8.30 p.m.; Pith Tikva, Shalem, Monday at 9 p.m.; Rehovot, Beit Ha'am, Wednesday at 8.30 p.m.)

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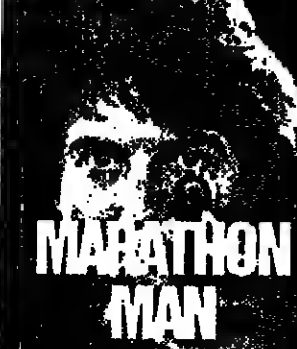
ISRAELI FOLKLORE — With the Hora Dance group. (Khan, opposite Railway Station, Wednesday at 9 p.m.)

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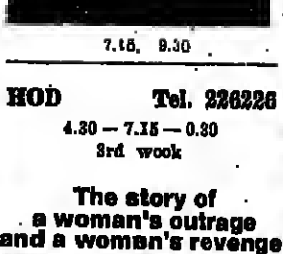
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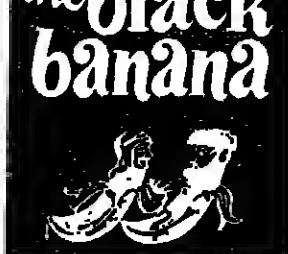
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Yehon Ben Zvi
Radio 1st, 18.05

SATURDAY



Alexander Schenker
Radio 1st, 21.10

SUNDAY



Enrico Macias
TV, 22.00

MONDAY



Ali-Mehmet Dikar Bae
Army, 18.05

TUESDAY



Prof. Michael Sela
Army, 18.05

WEDNESDAY



Shimon Aharonov
Army, 18.15

THURSDAY



Laila Foa
Radio 1st, 19.15

TV

EDUCATIONAL: 8.10 Math 7, 8.20 Science 7, 8.30 History 7, 8.40 Geography 7, 8.50 English 7, 9.00 Hebrew 7, 9.10 Arabic 7, 9.20 French 7, 9.30 Spanish 7, 9.40 Italian 7, 9.50 German 7, 10.00 Russian 7, 10.10 Polish 7, 10.20 Czech 7, 10.30 Slovak 7, 10.40 Hungarian 7, 10.50 Romanian 7, 11.00 Bulgarian 7, 11.10 Serbian 7, 11.20 Croatian 7, 11.30 Slovenian 7, 11.40 Macedonian 7, 11.50 Yugoslav 7, 12.00 Greek 7, 12.10 Turkish 7, 12.20 Persian 7, 12.30 Urdu 7, 12.40 Hindi 7, 12.50 Bengali 7, 1.00 Chinese 7, 1.10 Japanese 7, 1.20 Korean 7, 1.30 Vietnamese 7, 1.40 Laotian 7, 1.50 Cambodian 7, 2.00 Thai 7, 2.10 Burmese 7, 2.20 Indonesian 7, 2.30 Malaysian 7, 2.40 Singaporean 7, 2.50 Bruneian 7, 3.00 Filipino 7, 3.10 Vietnamese 7, 3.20 Laotian 7, 3.30 Cambodian 7, 3.40 Thai 7, 3.50 Burmese 7, 4.00 Indonesian 7, 4.10 Malaysian 7, 4.20 Singaporean 7, 4.30 Bruneian 7, 4.40 Filipino 7, 4.50 Vietnamese 7, 4.55 Hebrew 7, 5.00 Arabic 7, 5.05 French 7, 5.10 Spanish 7, 5.15 Italian 7, 5.20 German 7, 5.25 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World Wise Tourist Office, 116 Rehov Hayarkon, Tel. 232938, 9 a.m.-2 p.m. Gadsdian Hadasah-Wise Office, 116 Rehov Hayarkon, Tel. 227080, 8 a.m.-3 p.m. Pioneer Women — Haifa, Free morning tours, Sunday, Tuesday, Thursday.

By appointment: call Tel. 261111, ex. 008. Tel. Aviv University, Excursion Tours, Call Quest Section, Tel. 03-422741, 10 a.m.-12 noon for appointment.
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Waisman Institute of Science — Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.

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ART GUIDE

Notices are accepted for this column at the rate of IL14.04 per line including VAT; publication every Friday over a period of a month costs IL23.20 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem MUSEUMS
Israel Museum Exhibitions:

Hans Hofmann, The American Years; Christo: Wrapped in White, 1968-1974; Paintings from Thailand, Past and Present; At the Rockefeller: Roman Mosaic Pavement, Nabulsi, 2nd-4th century C.E. Special exhibition: Silver Tetradrachm of Antiochus IV (Epiphanes) 170-164 B.C.B; Jewellery from a Roman Tomb, Jerusalem, late 2nd and early 3rd. Cent. C.E.

Visiting hours: Israel Museum & Rockefeller: Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m. Tues. Shrine of the Book & Billy Rose Art Garden: 10 a.m.-10 p.m. Israel Museum & p.m.-10 p.m. Rockefeller: Sun., Thurs., 10 a.m.-6 p.m. Israel Museum & Rockefeller: Tel. 42333, 10 a.m.-4 p.m. Tickets for Saturdays must be purchased in advance of the Museum, ticket agencies throughout the country and at major hotels in Jerusalem. Library open: Sun., Mon., Wed., Thurs. 10 a.m.-3 p.m.; Tues. 4-6 p.m.

FREE GUIDED TOURS (English) Sun. and Wed., 11 a.m., from upper entrance hall, main entrance.

GALLERIES
Gallery Wise, 18 Malki St., Yemin Moshe (ex. Windmill), Orapleco, Plesco, Miro, Chogall, Mon., Tues., Thurs., 10 a.m.-1 p.m.; 4-7 p.m. Wed., 7-10 p.m. Gr. opt. Tel. 333280.
California West Coast, Noeville, V. and S. Hamble, Khutai Hayar, original prints by contemporary European artists. Tel. 02-818854, 280001.

Tel Aviv MUSEUMS
Tel Aviv Museum, 37 Sderot Shaul Hamielech; Drawings, paintings and sculpture from the collection of Sam and Ayala Zuck; Drawings from the Museum collection.

Heena Rubinstein Pavilion, 9 Rehov Tarsat; Architecture in Israel, 1870. Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m. (Library 10 a.m.-4 p.m.); Tues. 10 a.m.-1 p.m., 4-10 p.m. (Library 10 a.m.-1 p.m., 4-10 p.m.); Friday, 10 a.m.-3 p.m. (Library 10 a.m.-1 p.m., 4-10 p.m.); Sat. 7-11 p.m. (Library 10 a.m.-1 p.m., 4-10 p.m.).
Museum Centre, Ramat Aviv; Glass Museum; Rodman Numa; Museum of Science and Technology; Museum of Ethnography

and Folklore; Alphabet Museum; Lasky Planatorium; Neeshanhan Pavilion — Timna Excavations; Tel. Qusale Excavations.
21 Museum of Antiquities of Tel Aviv-Valo, 10 Rehov Mifrat Shalom.
Museum of the History of Tel Aviv-Valo, 27 Rehov Shalom.
All Museums open Sun.-Thurs., 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m., Sat. 10 a.m.-2 p.m. On Sat. admission free. Planetarium closed.

Haifa
Galleria Goldmann, 43 Sderot Hanaani, Last week of exhibition of American artist, Christo.
Museum Museum and A.M.L.L. Library, 23 Rehov Arlosoroff, Open daily, 10 a.m.-1 p.m. Friday, 10 a.m.-12 noon; Sun. and Wed., 4-7 p.m.
Other Centres
Viasa OIA GALLERY, Old City, Caceres, Tel. 424840, for really beautiful oil paintings and water colours.



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Fri., 11/4, 2.00 p.m.: CE QUE SAVAIT MOROAN — Luc Béraud
LA SOLITUDE DU CHATELAIN DE FOND — Yves Montand by Chris Marker
Sat., 12/2, 7.00 p.m.: VINCENT, FRANCOIS, PAUL... ET LES AUTRES — Claude Sautet
PARENTE — MY LOVELY — Oleg Richter
Sun., 12/3, 7.00 p.m.: LE TRAH — Pierre Oranier-Osfero
1788 — Ariens Kouschloes
Mon., 14/8 7.00 p.m.: An Evening with Marcel Cerno
LE JOUR DE LEVY
Meeting with the Director
LES ENFANTS DU PARADIS
Tues., 15/2, 7.00 p.m.: QUEEN KELLY — Erich von Stroheim
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All French films with English subtitles.
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Jerusalem: 37 Rehov Hillel, Tel. 42333, 42334, 42335, 42336, 42337, 42338, 42339, 42340, 42341, 42342, 42343, 42344, 42345, 42346, 42347, 42348, 42349, 42350, 42351, 42352, 42353, 42354, 42355, 42356, 42357, 42358, 42359, 42360, 42361, 42362, 42363, 42364, 42365, 42366, 42367, 42368, 42369, 42370, 42371, 42372, 42373, 42374, 42375, 42376, 42377, 42378, 42379, 42380, 42381, 42382, 42383, 42384, 42385, 42386, 42387, 42388, 42389, 42390, 42391, 42392, 42393, 42394, 42395, 42396, 42397, 42398, 42399, 42400.

Lunching in the sun

BILL OF FARE
WHEN A COLD wind blows in Jerusalem, the residents of the capital have the choice of retreating to their often insufficiently heated homes — or seeking out the warm breezes of Jericho.

There, along the road leading to the excavations of the ancient city, are a number of garden restaurants, each with its decorative fountain, brilliantly coloured flowers, and swings for the kiddies. Our party of four (who would be so selfish as to go to Jericho with a half-empty car?) chose the Al Khayyam at random.

We picked a table which was half in the sun and half covered by the shade of an orange tree. A very pleasant young waiter brought menus and subsequently took our order for miz: lasorted hors d'oeuvre and a bottle of white Cremlon wine.

After a rather longish wait, he came back with a brimming tray, holding 28 small dishes, each with a different tidbit. The dishes included regulars — hummus and eggplant salad — and such novelties as tchena with what

seemed to be horseradish greens, and a parsley salad with walnut paste.

Also present were three types of whole beans, assorted salted seeds and three types of potato salad. A number of mixtures were based on cheese and yoghurt.

We leisurely made our way through this assortment, managing to polish off everything but a few olives. Naturally, the plentitude resulted in our finishing the bottle of wine and ordering another. While we were eating a kibbutz tour came in for soft drinks. We knew they were kibbutznika because they left their rubbish neatly piled in plastic bags.

For our main course, we ordered ahlilik, kenh, "oriental roasted chicken" and kufita in tchena sauce. The heat of the dishes was the kebabs, chopped mutton grilled until crisp over a charcoal fire. The kebabs were very nicely

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Jewish Quarter, view. Top of stairs above Hotel. Kosher. Tel. 42333.

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Sea-Food Restaurant, Saturdays 10-12. Rehov Dizengoff, Tel. 448405

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Wednesday, February 16
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Enlightenment, Emancipation and Jewry
The Epoch of Moses Mendelssohn
TEL AVIV, Saturday February 19, 10.00, 8.00 p.m.
Cultural Centre, 18 Kikar Malchei Israel
Please reserve Tel. 281870

DR. JOHANNES ROOALIA VAN BIBBERSTEIN
University of Bielefeld

The Theory of Conspiracy
Antisemitic and antidemocratic delusions 1776-1945
TEL AVIV, Saturday, February 26, 1977, 8 p.m.
Cultural Centre, 19 Kikar Malchei Israel
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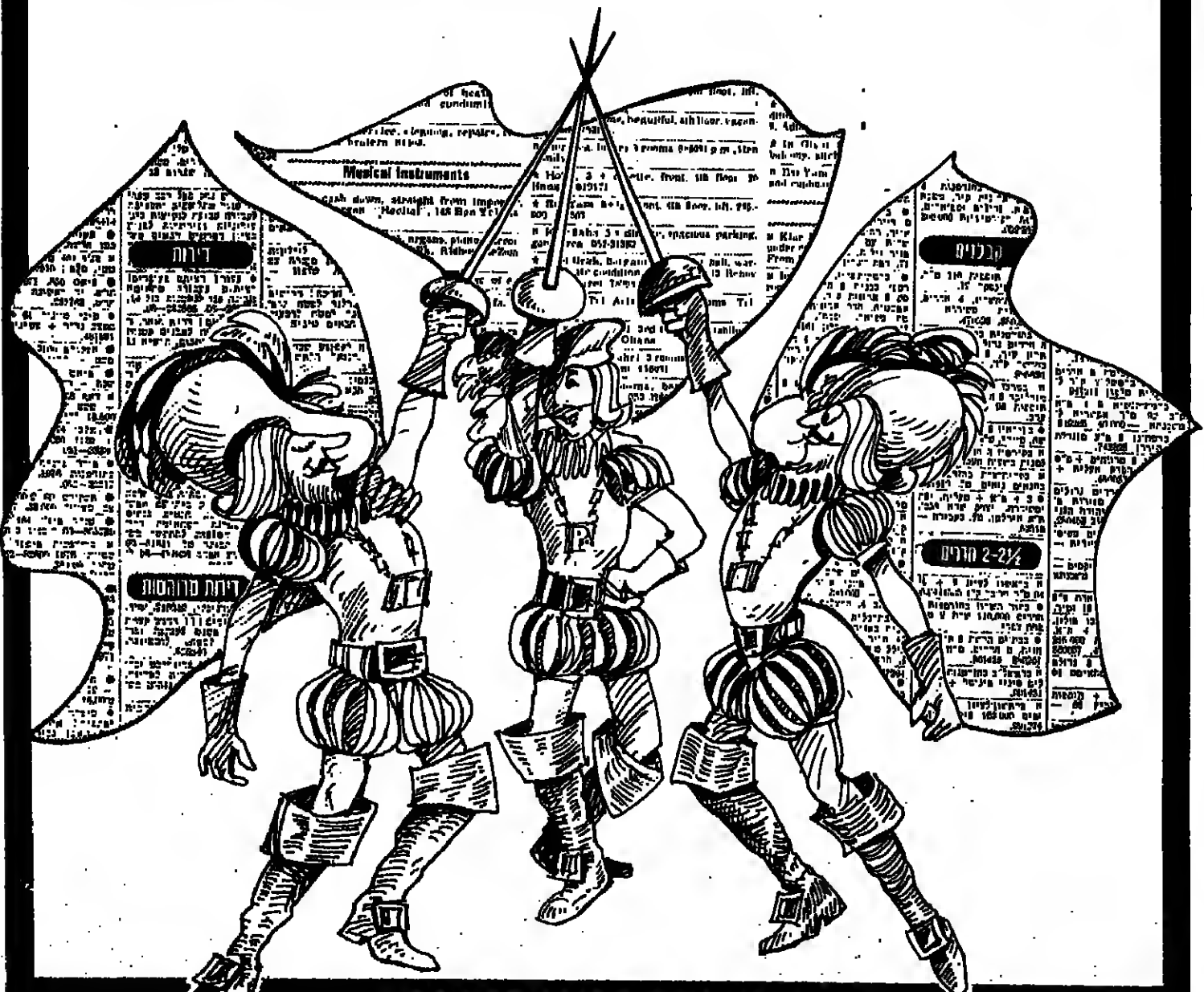
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THE MIGHTY COMBINATION

Classified advertisements for publication on Friday in Hebrew and English can be handed in any day to any approved advertising agency or directly to an office of Hahuah Hakaful, so as to reach the main office of Hahuah Hakaful by the Wednesday evening preceding publication.

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FILMS IN BRIEF

(Continued from page 6)

THE LOST HONOUR OF KATHARINA BLUM — Political thriller about journalistic character assassination, based on Heinrich Böll's recent bestseller. The victim is a reserved young woman who's had a brief amorous association with a wanted radical. Political overtones are somewhat confusing.

LOVE AND ANARCHY — Set mainly in an Italian brothel of the 19th century, a young country lad (Giancarlo Giannini) falls in love with a whore and his plans to assassinate Mussolini never materialize. Uneven in quality but full of vitality with some fine moments. Directed by Lina Wertmüller.

THE MAOIC FLUTE — Ingmar Bergman's adaptation of the Mozart opera takes a number of liberties with the original text but is mostly a joy, full of sparkle and streching the fairly-tale quality of the complicated allegory of the fight between good and evil. Musical performance and acting are of high standard. Not to be missed.

MARATHON MAN — Ultra-violent thriller based on the best-selling book by William Goldman. About a Jewish student who becomes the innocent victim of a crime organized by a Nazi war criminal. Directed by John Schlesinger, with Lawrence Olivier and Dustin Hoffman.

THE PINK PANTHER STRIKES AGAIN — Peter Sellers is great as Chief Inspector Clouseau saving the world, but the script writers run out of ideas in the third of the series about the incompetent but lucky French detective.

REBEL WITHOUT A CAUSE — Release of the 1955 classic study of youth on the rampage with James Dean playing a juvenile delinquent and Natalie Wood his girlfriend.

THE SAILOR WHO FELL FROM ORACE WITH THE SEA — A kind of inverted fairy tale for adults, with a lot of sex and a child's-eye view of events. This film is wild and silly at times, but the beautifully photographed wild sea-coast, the harshly idealistic Nietzschean children, and a hot siren-sailor romance, merge slowly together.

SILENT MOVIE — Truly silent, not a word spoken in this hysterical comedy directed by Mel Brooks who also stars as a director trying to make a silent movie in Hollywood. Mad goings on with his buddies Marty Feldman and Dom DeLuise.

TAXI DRIVER — Frustration and loneliness lead to violence, as a psychopath-taxi driver (Robert De Niro) becomes a murderer. Directed by Martin Scorsese. Screenplay by Paul Schrader.

LA TÊTE DE NORMANDE ST. ONGE — French-Canadian, Brechtian, horror show, with a circus of misfits licking each other's wounds in a condemned house. There is one particularly explicit sex scene.

TO BE OR NOT TO BE — Release of Emel Lubitch's 1941 black comedy about an acting troupe which gets involved in international affairs in wartime Poland. Starring Jack Benny and Carol Lombard. Witty and soot still impact making. A re-issue well worth seeing.

LE VIEUX FUSIL — Set in the French provinces in 1944 as the Germans retreat before the Allied forces, the film recounts a doctor's (Philippe Noiret) revenge for the slaughter of his family and friends. Fine script, married by excessive brutality.

YANKEE DOODLE DANDY — Recreation of George M. Cohan's life with fine cast headed by James Cagney. An enjoyable musical.

SPECIAL FILM SHOWINGS

ANN OF THE THOUSAND DAYS — (Jerusalem Theatre, Thursday at 8.30 p.m.)

CINECITY — Short Israeli films directed by Ely Shraganheim. (Jerusalem, Pargod Fooket Theatre, 94 Bezalel, Tuesday at 8.30)

MY MICHAEL — Impressive screen version of Amos Oz's best-seller, with director Dan Wolman succeeding in catching the novel's lyrical quality. Set in 1950's Jerusalem, this tragic story tells of a young husband and wife who drift apart through lack of communication. Beautiful performance from Eyal Lavi and Oded Kotlar. In one of the best Israeli films to date. (Jerusalem Theatre, today at 8).

SHAMPOO — Social comedy with Warren Beatty as an amorous hairdresser and with Julie Christie, Goldie Hawn and Lee Grant among his mistresses. The parts are better than the whole but there are enough bright moments to make the film worth seeing. (Jerusalem Khon, opposite Railway Station, tonight at 9 and 11.30)

THE SILENCE — By Ingmar Bergman with Ingrid Tullin. Two sisters in a love-hate relationship. A journey in a strange and hostile city. The film contains the seed of the idea which produced "Crisis and Whispers." (Jerusalem, Israel Museum, Tuesday at 8 and 8.30 p.m.)

ONE DAY, at noon, a car stopped in the centre of the small town of N., in the district of M., and from it emerged a man, neither old nor young, neither fat nor thin, honest-looking, wearing glasses and a suit — in short, on average man, who wouldn't normally attract the slightest attention.

He stopped the first person who passed by and asked if there was a hotel in town. The youth replied that there was the "Darom". It was not too expensive, he said, and since there were so few guests, one could bargain over the price.

The stranger thanked him and drove to the hotel, a sleepy, two-storey building of 10 or 12 rooms. There, the hotelier said that the daily rate was IL85 for bed and breakfast. The guest not only didn't bargain but asked to pay for a week in advance. The hotelier, slightly surprised, concealed his joy and asked for the guest's identity card in order to register him in the directory, according to regulations. When he looked at the identity card, he smiled to himself and said:

"Chechekov?"
"Yes, David."
"Russian, right?"
"No, I'm from here."
"Chechekov, that's a funny name," said the hotelier. "Unusual."
"It's an old name in these parts."

The proprietor presented a bill for IL 595. The guest examined it and said:

"You have to add VAT to this, IL48, if I'm not mistaken."

After a moment's silence, the proprietor said: "Of course," and added IL48 to the bill.

After the guest had paid, the proprietor took his suitcase and went with him to his room on the second floor. The guest himself carried an attaché-case. One of the windows faced the street and the other a parched landscape.

Before he left, the proprietor asked: "You're here on business?"
"Right?"
"Yes, business," said the guest. "Private or government?"
"Yes, more or less," the guest replied.

THERE ARE about 10,000 inhabitants in the town of N., and most of the shops can be found in its U-shaped centre. There are also four or five restaurants, two coffee houses, a cinema, and an assortment of refreshment, odd-ends and garinim attols.

Mr. Chechekov walked up and down the row of shops two or three times, stopping to examine the shop windows, and glancing at the passersby; finally, he went into a clothing shop.

He chose two shirts — one plaid and one yellow — and a blue tie with red polka dots. He put them on the counter and asked for the bill.

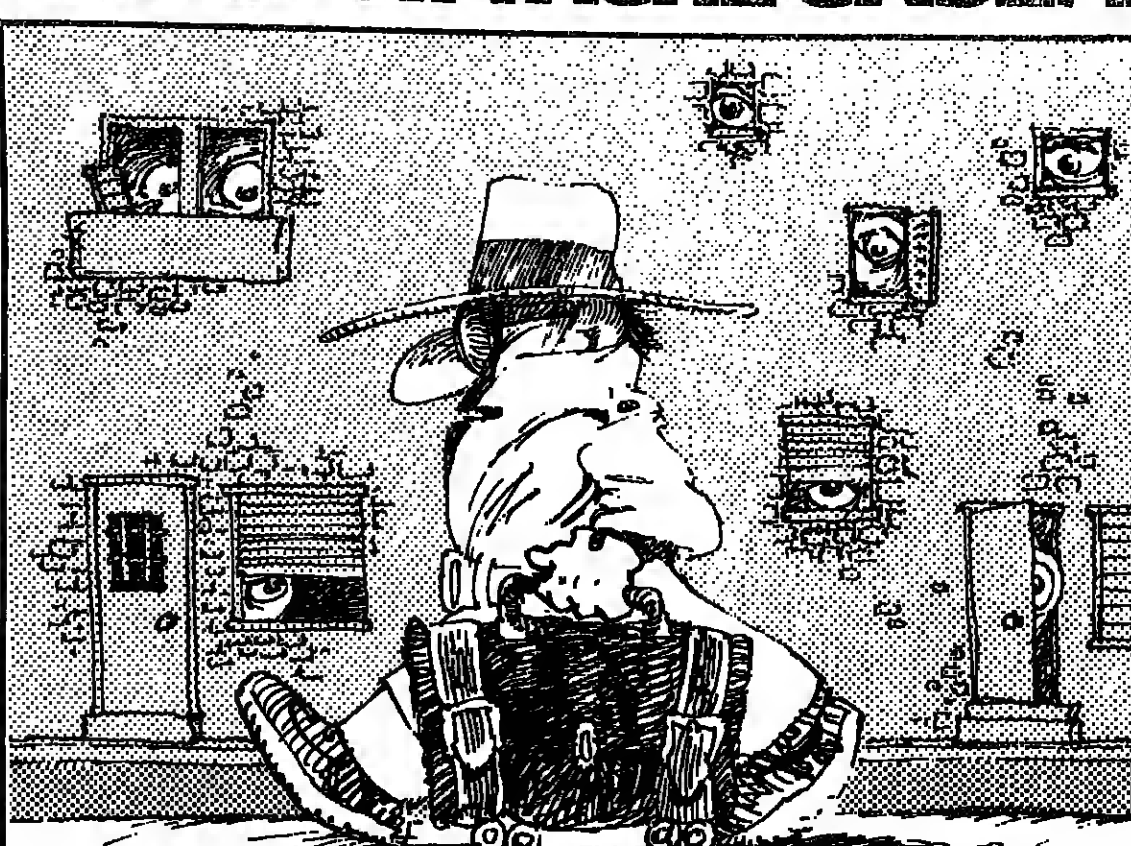
"How's business?" he asked, while paying IL178 plus IL4 VAT.
"Not so good," said the shopkeeper. "You're not from around here, are you?"
"No, I'm here for just a few days."

"Well it's pretty bad. A lot of welfare cases, people don't earn too much, and what I've left goes in taxes. Business tax, local tax, income tax..."
"Yes, it's like that everywhere," said Mr. Chechekov.

He opened his attaché-case, put in his receipt, took his package and left.

He then went to the souvenir shop next door. The shopkeeper suggested a jewelled necklace, a vase from Afghanistan, a copper menorah, a Beduin bracelet, a cuckoo clock. But Mr. Chechekov

THE MAN WITH THE BLACK ATTACHE CASE/1



Dick Rodor

2/77

chose a gold-plated cigarette lighter, inquired about the price, did not bargain, and asked for a receipt.

"A receipt?" smirked the salesman.
"Yes, a receipt, and don't forget the VAT."

The salesman stared at him for a while; the smile froze on his face; finally he said: "I understand," and wrote out a receipt.

Mr. Chechekov opened the attaché-case, put in the lighter and the receipt, and left.

Mr. Chechekov then went to the garinim still and brought 200 grammes of peanuts and 200 grammes of roasted almonds and got a receipt for IL8.60. He then proceeded to the oosmetics shop, where he bought five lipsticks and got a receipt for IL78.50. From there, he went to the newspaper stand, bought a copy of Time, and got a receipt for IL6.

When evening came, he went to a restaurant and had a meal; it cost IL22.30, including VAT.

Next morning, after having a bite to eat, he drove his car to a garage. He complained that there was a "strange noise" when he changed the gears and that the car took a long time to start in the morning. The mechanic wrote all this down and told him to come back in three hours.

Mr. Chechekov then went to the barber's shop. He had a haircut and a shave and was given a receipt for IL42. Since he had a toothache, he asked where he could find a dentist.

He sat in the dentist's waiting-room for an hour before going into the "torture chamber," where the dentist examined both his upper and lower jaws and announced that Chechekov needed three fillings and a new crown. And a general cleaning wouldn't hurt.

"But I'll only be here for a few days," said Mr. Chechekov.

"Ah, you're not from here...well, then, we'll give you some emergency treatment for

that aching tooth, maybe we'll even manage to get a temporary filling in there."

The dentist drilled, picked, filled, smeared, anesthetized, drilled again, and filled the tooth.

"Five hundred and thirty lirot," he said, as Chechekov stepped down from the chair.

"Does that include VAT," asked Chechekov.

"That's OK it's included, don't worry," grinned the dentist, generously.

A CITIZEN'S DIARY

Aharon Megged

"Give me a receipt, please." The dentist stared at him, hesitated for a moment, and then sat at his desk and began to write.

"Name?"
"Chechekov, David."

The dentist stopped short, glanced at the patient standing behind him, and said:

"Chechekov, that's a familiar name..."
"Could be..."

"Wait a minute...Aren't you...?" the dentist gazed at him in wonder. He squirmed in his chair, shrugged his shoulders, and said:

"Actually, the filling is temporary and so are you. I mean, you're just a visitor here — so I'll only charge you IL280 and that includes VAT. Enjoy yourself." The dentist handed over the receipt with a gesture of noble munificence.

Chechekov placed the receipt in his attaché-case, walked away, and headed towards the real estate agent's office.

When he sat before the agent — a young, energetic, smooth-talking man in his twenties — he inquired about purchasing a two-bedroom flat, with a large living room, in a quiet and pleasant neighbourhood.

"In approximately what price range?"

"Price is no object. But I have to like it."

"I'll find you something nice," said the agent, who looked his office and steered Chechekov to his spacious, air-conditioned, push-button Chevrolet.

The agent showed him several flats. But none of them was good enough for Chechekov.

"Perhaps you'd be interested in a villa?" said the young man finally. "I have a really nice villa for you. It belongs to a family that's going back to America. Just between you and me, it'll be a cinch to get them to lower the price, since they've got only a week left to sell. They've already got their plane tickets. You can get it for only 500,000 and even for less if you pay in dollars."

Chechekov wrapped himself in a blanket of silence. A giant dog greeted them from the garden as they approached the villa. The two of them inspected all the rooms with the owners of the house. Chechekov carefully checked each room, each gadget, each closet, asked a few questions, and said that he'd think it over and give them an answer by the end of the week.

At noon, when he reached the garage, the owner presented him with a bill for IL2,382. When Chechekov examined it, he noticed that they had changed his carburettor, clutch, spark plugs, filter, and ignition.

"You're lucky you came when you did," said the owner. "If you had continued driving the car in that condition you'd have ended up in the hospital or even worse."

"May I have a signed, stamped receipt, please?" said Chechekov.

"We don't work with receipts here," grinned the owner. "We give them only for spare parts, if you insist."

"I also want one for the labour, and please don't forget to add VAT."

"If your company's paying for it, what do you care? It's no skin off their back."

"I'm paying for it. Please write out a receipt."

"I'll cost you another 520 pounds."

"I don't mind."

By the third day, rumours were spreading throughout the town that the stranger, who was filling his attaché-case with tens and even hundreds of receipts, was some kind of inspector.

"But what kind of inspector? And for whom was he working? There were some who said that he was from internal revenue, others said he was from the Interior Ministry, or the Ministry of Tourism, or the Ministry of Commerce and Industry."

Some even thought that he had been sent by private investigators to collect information about the economic offences committed in the town, so that the offenders could be brought to court, and it was only a matter of time before everything came out into the open.

Nevertheless, as long as our hero was walking around town with his black attaché-case, going in and out of shops, sitting at cafes, strolling along the streets, saying very little and only answering "yes" or "no" when spoken to, everyone began to write and give receipts for every little thing from shoelaces to half a portion of *fatel*.

A mountain of receipts piled up in the town and the scratching of ballpoint pens drowned the laughter and chatter of women and children.

A week after Chechekov's arrival, when it became known that he had paid for another week's accommodation in advance, a delegation of three — representing all the shopkeepers, businessmen, craftsmen, and other self-employed people who couldn't stand it any longer — was sent to the head of the town council, Mr. Heshvan, with the following message:

"Where will it all end? You know how tight our financial situation is, we can barely keep our heads above water — and now we have to give out a receipt for every little thing, and write it in the books, and pay taxes on it. What are you going to do about it? When are you going to get rid of this public nuisance who is putting us all into hook?"

"Gentlemen, gentlemen, I understand," said Mr. Heshvan, as he rose from his chair. "Thank you! Thank you! Just as you have been able to put your trust in me in the past, I hope that you will be able to count on me in the future. Thank you!"

So the very next day, bright and early, Mr. Heshvan rang up the hotel and said in the sweetest of tones:

"Mr. Chechekov? I'm Mr. Heshvan, the head of the town council. I'm sorry that I haven't had the chance to meet you yet. I hear that you're planning to settle in our little town. Welcome! Welcome! Why don't you come to see me? I've heard so much about you, you know what they say, seeing is believing...Shall we say in about an hour? An hour and a half?...No, there's no need to bother, I'll come to pick you up. It'll be my pleasure. Mr. Chechekov."

Two hours later, when Mr. Chechekov was sitting in Mr. Heshvan's office, he said to himself: "I've been waiting for this moment."

But have patience, dear reader, for we shall only know what Mr. Chechekov was really waiting for next week. □

Translated by Yishai Toblu
By arrangement with "Davar"

הכזא מן האצל

THE thousand-and-one definitions of poetry are all built around the central truth that "a poem should not mean, but be." A poem about a nightingale evokes not only the nightingale, but his song; the artistic process, in other words, is so intense that it heightens experience as well as sensibility and distills them in a single poetic line.



Evelyn Strouse

YEHUDA AMICHAI, perhaps the most widely known of this country's poets, was born in Ger-

The poame need not be read in the order ordained by the editor, but read they must be. Some ring pure like a bell on a windless night; some tread heavy-laden; all intensity perception and rekindling.

Aviva Even-Paz

Didn't Cole Porter once write a song about "the litty-bitty-Pitt"?

critic: "This is a shapeless sorap-
py book, seeking to entertain
rather than instruct. The reader is
invited to take it in small doses."

Matthew Nevisky



pratty young slster who is mad
in love with Henry. Henry reall
doesn't love his dead brother'

hooker, but still intends to marry her. The hooker, however, is hooked on the stately home which Henry is determined to abandon. And the teddy boy lustr after a fat that money which Henry wants to divest himself of. The kid also favors Cather Forbes' elder. Oh, he professes love for Cato, too, but when Cato went and dropped Joe's revolver in the Thames. Joe's still smirking over that act of disloyalty. But that's all right. He really prefers cutting people, especially those who cut him socially.

Daniel Gavron

...the series purports to give a picture of the British upper and upper-middle classes after the war. And what a nasty lot they are! The Russes were set in Raven's first novel, *The Feathers of Death* (not part of the series). In the words of Raven's discoverer and publisher, Anthony Blond, "We are being introduced to one man's world, a little off-centre, perhaps ... Loyalty in the Forsterian sense is most prized, *habitus* most punished: those of the upper classes most confident of keeping the upper hand."

As part from his character in *My Darling Clementine* (Cyrus), Gray is the least sympathetic of a very unappealing bunch. He is weak, petulant, self-pitying, treacherous, selfish and corrupt. Raven, too, is an ex-soldier and a novelist; can this be a lacerating self-portrait?

The novits has more complicated and dangerous plots. Raven is a

An even more damning piece of evidence is Murdoch's utter inability to write credible scenes between men, especially men discussing ideas. She may be able to pass off her melodramatic plot, but she's simply too womanish to make her men more than cartoon figures. At their worst, their conversations are ludicrous. Or, as one lady novelist who could write beyond the sex barrier once described it to me, the characters simply fling chunks of undigested thoughts at one another.

Strange charge to be made
against such an experienced
craftsperson as Iris Murdoch.
This is, in fact, Murdoch's 16th
work of fiction. All we can say is
that Iris Murdoch has done it
again. And again and again. □

his superb beat when writing of public school and the army (*Fledding Gray, Sabre Squadron, Sound the Retreat*); good on politics and journalism (*The Rice Pay Late, Friends in Low Places, The Judas Boy, Bring Forth the Body, The Survivors*); but weak on the world of films and universities (*Come Like Shadows, Places Where They Sing*). He is at his very worst when writing about women.

Of interest to Israeli readers would be his treatment, in several of the books, of the Suez Campaign, and the various intrigues with the Conservative Party.

ty. The only really sympathetic characters in the whole series apart from Maisie — are the Jews: Gregory Stern, the publisher (Blond?), and Dan Mond, a brilliant and idealistic Cambridge mathematician.

"Oblivion" is probably one of the most readable and entertaining series of novels ever published. But it's not for the squeamish. Now that we are facing an election campaign, Simon Raven's book, with their stress on the various aspects of public life, could act as a corrective to the exaggerated moral piety which suddenly seems to be awamping us. □

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